NEWS AND NOTES OF PLAYS AND PLAYERS

Alice Joyce Pays The Price of Aristocracy

By Virginia Tracy

antly worthless young gentleman, the heir to great wealth and position, whose first name we remember as Howard and who married Annie Sands, a wait ress; who was afterward supposed. even by himself, to have committed her mouth, winning out against the world and Howard's family, and even Howard, by nothing whatever except the strength and the stubbornness of

We remember having been worked up by the third degree scene to a degree far beyond any third; to a point, in fact, where we had to wrench our game from the stage and lower it and ask the audience whether it intended to stand for the police treating that boy that way or whether it would follow us to the rescue. We had besides, recently read an article on third degree methods which stated that a common form of extracting a confession from a nervous person was he confessed. Now the young gentlesame class, we could not shed the idea of a rat presently climbing into somehadr's lan most likely ours. Fortbroke just before ours did or no one mirht have been able to stop us from confessing our whole black past.

good faith with its original and moves commonplace a person as Howard. so interestingly and dramatically from how good it is to get hold of the much feel how taut and reliable a rope it makes through that rather sloppy and Third Degree" after a stretch of the

bags made of materials too flimsy to hold them, wan with longing for the left us? opportunity to give us the depth, the truth, the emotion, the variety and ac- New Midnight Show complishment of his soul's endeavor, but forever martyred by the meagre falseness of his part to make a movie

The Actor Not Always Martyred is in preparation.

Here in Annie Sands is a girl all humility, temper and slang, all wistfulness, pride, humor, clumsiness and passion and humanity; here is the very part strong enough and deep enough to hold all the jewels which the actress can pour into it, and this time it is the part which is sacrificed to Miss Joyce's preference for quiet elegance and to her apparent sense that when all else is one may at least behave with pro-

We are perfectly aware that Miss Joyce has the cold chill of logic on her side. There is no reason why Annie should not behave with propriety. It s true, too, that in America very small rage earners wear up-to-date and fetching suits, even if these are not, to far as we can observe, suits breathing the last word of cut and of cunling simplicity, such as Miss Joyce's Annie has had the discretion to provide herself with. Howard would surely have far more reason to fall in love with a well groomed, distinguished-looking, distinguished-mannered girl who heats the ladies of his class all hollow at their own game than with a mere besh-looking, bouncing and perhaps ven boisterous waitress every reaion, except the reason why the play was

The truth is that Miss Joyce has no sympathy with Annie. Not, of course. scause Annie is poor, nor altogether because she is ignorant. But because she has no sense of dignity.

Annie Gives Way to Alice Joyce This sense of dignity is rooted in the very depths of Miss Joyce's work and of her personality. Any heroine she plays, while in no need to be a class aristocrat, must be a personal aristocrat. Annie is no kind of aristocrat whatever. So when Annie and Miss.

Joyce meet they do not mingle. Somebody has to go to the wall.

er in the world for her Howard, though without any money to capture him don since February 20. strikes you as being as helpless as a

anybody less inclined to welter. She has the essential elegance of all quite est anticipation here. probably purseproud and vulgar, but I The delicate suppleness of her wrist she could not sufficiently disconnect herself from Annie's desperate deportment. She is never otherwise so false as that. She has sympathy with weakwith it. Nor does she seem in the ply as in Birmingham. least to wish to. She has no use for Consequently, the relation between Howard and Annie soon changes-the in a brass band way, Klein weak little soul like Howard can coln." must have been when, after so many; eventually face the world with so coma scenario which keeps such complete Diana is ever going to put up with so

Part Wins Against Acting

Now, this would be bad enough if or perhaps three weeks, and, behold, it Virginia." Miss Joyce in refusing characterization took the town by storm." contributed an even greater gift of

ful because the picture discovered to not so helpless after all. The part nents in an old morality play than a up ball room dancing. With Cynthia us that we were not, as we have somefights dead against the acting of it Greek chorus. Their absolute repose Perot he worked out a series of new times feared, the victim of a fixed idea. just as bravely and wins just as pitebordes of devoted readers whom our as we are accustomed to see actors tion. past those ous and admirable a partial triumph and freedom from gesture was a little dances and the two appeared for two whom our as we are accustomed to see actors fancy loves to picture bent every Sunfight and wind dead against their parts.

"A large number of characters apto Paris with Hannah Leach as a danc"A large number of characters apday in rapt attention above these columns have observed in them a tendency—the tendency to proclaim that cood acting is forever being offered up good acting is forever being offered up as a numi sacrifice to had parts. We had continually presented the career of the actor as one long vigilance of artistic devotion pouring involved in the hands of Mr. Gladden are some long vigilance of scorned weakness and lack of dignity.

so safe in the hands of Mr. Gladden mies, his ministers, generals, soldiers, a ness of 1914, and were engaged to dance in five different revues and cabarets each night. Contracts in variant others besides. But the whole interest of the pair were artistic devotion pouring involved in the hands of Mr. Gladden mies, his ministers, generals, soldiers, a ness of 1914, and were engaged to dance in five different revues and cabarets each night. Contracts in variant was a price of the pair were artistic devotion proving involved in the hands of Mr. Gladden mies, his ministers, generals, soldiers, a ness of 1914, and were engaged to dance in five different revues and other cabarets each night. Contracts in variant was a price of the pair were and the pair artistic devotion, pouring jewels into bags made of materials too filmsy to

Harris to Produce English Play

It is curious that a visualization of us from an Englishman, and that Eng- points which strike us most." 'The Third Degree" was first produced. Annie. Because you think of Annie, praise it. Few plays of the last season forgotten it as the play in which Helen sits there before the lawyer's door, John Drinkwater's play, "Abraham Lin-

with, the patient figure in its respect. The play has been acquired by Will- there was a scene in a cafe, with able, careful, clumsy dowdiness, with lam Harris, jr., who plans to mount it drunken old man sitting at a table in its bare hands folded in its passive lap, here in the fall. It is also to be pubbaseness of Howard's family she is flin Company, with an introduction by used to find their eyes stealing in his known, Mr. Bennett even took a hand divided attention. New, nobody less helpless than Miss in its production, and has sung its Joyce can possibly be imagined. Nor praises with such gusto in the London press that it has aroused the keen-

Howard's family mansion does she been directing a most interesting repertory company for about twelve years. company on October 12. "With much with an odd personal flavor. at least am a lady and shall refrain "The Boston Transcript," "it was cast and although his taste for the theatrefrom the company of the house and framed in settings simple even to barein her elegantly gloved hand is enough ness and baldness. The piece quickly debut at the age of six as the dormouse premium in the midst of a most recompany had to take refuge in whatwater put on two other plays first, own force; she cannot identify herself mounted "Abraham Lincoln" as sim-

We realize what a mu- question ceases to be how a good but John Drinkwater's 'Abraham Linyears, we so much miss the contrast mon, however devoted, a wife; what which Mr. Drinkwater is manager, he become of their ilk. Then it was brought to the Lyric Opera House, Hammersmith, a tawdry York. And since beginners are always little suburban theatre, in which, by confident of success, Howland was in the way, Arnold Bennett is interested, nowise surprised when David Belasco It was intended to run for a fortnight, offered him a part in "The Warrens of

> emotional wisdom. But in refusing to best revealed in a criticism written by unable to abandon herself at all. It :- Guardian" at the time of the original cured him the position. At that time no sense of profound humanity. It nation. Before each scene two stately seems a high price to pay for aristoc figures of women appear as a kind of not to a beautiful voice.

upon the personality of Lincoln himself. As the chronicler or chorus says at the beginning of the play, it is a drama of character. We are shown of a vessel homeward bound, Howland In Preparation Lincoln just as we should like to imag-Only two more weeks remain for the line him, and as we believed he was - art of pantomime, trying to converse current series of the Ziegfeld Mid- rugged, indifferent to appearance, ten- with frightened moujiks and angry solholiday. Well, now we have something current series of the Elegicia Min- lugged, indifferent series of the Elegicia Min- lugge dam Theatre. A new Midnight Frolic feelings of others and sympathetic for his future stage career. with every noble passion, but firm in On his return to this country

Henry Hull Constance Binney and Lucia Moore in Peek-a-boo "39 East"

which once he has decided upon as just

or magnanimous. We see him surrounded, as every high-hearted states-About Lincoln man is, by advocates of compro- its glitter to the amusement seeker. friends and intimate enemies. His exhibitions in Shimmy Land and the there are the scenic railways, the ers will be given at the Cohan & Harris the Great Emancipator is to come to loneliness and secure stability are the Shrine of Diana, and two war spec- whirlpools, the swimming pool and the Theatre to-night. The Players will appearing it the Coher whirlpools, the swimming pool and the Character of the Coher with the

Olin Howland

a murder, but was comforted, protected more like a helpless blunderbus, and Arnold Bennett. One of the points of direction, until Mrs. Warwick pruand saved by his waitress wife; the that terrible, sodden crying she breaks interest about the play is the manner dently placed herself each night bewife, for her part, unarmed by any parinto when her defence of Howard loses in which literary men of importance tween him and the audience so that have stepped forward to make it the star's speech might receive un-

That drunken old man was a young-"Abraham Lincoln" was written dur- smitten with the stage fever from his that standpoint she plays the part ing the summer of 1918 by Mr. Drink-babyhood. The tall, thin comedian, who water, in Birmingham, where he had is now apppearing in "She's a Good Fellow," has a happy faculty of infusglances at his advancing relatives with He introduced the play through this ing every part in which he appears

won attention, not only in Birmingham, in a Christmas production of "Alice in but also in London." It was transferred Wonderland-nevertheless the family clerical position for the young hopeful.

Meanwhile, without his family's con sent, Olin had been attending Margaret celebrities, "suping" with the Bellow's stock company, and even occasionally playing small speaking parts. The taste for grease paint and footlights

It, was a thinking part, fesses that it was probably his six feet two of emaciated anatomy which se-

the footsteps of the Castles, he went

Howland decided to abandon dancing for acting, and appeared for a summer with Lew Fields in "All Aboard." Then came an opportunity to understudy De Wolf Hopper in the all star cast of the Gilbert and Sullivan Opera Company, after which there was a brief return to dancing in "Watch Your Step," where Howland took the place of Vernon Castle, whom he closely resem

Jerome Kern's influence secured for Howland his first opportunity to play a really characteristic part-that of Bub Hicks in "Leave It to Jane." His success in this part led to his engage-ment in "She's a Good Fellow." In the meanwhile, to leave nothing untouched, Howland has found time to appear in nine moving pictures of the series written and directed by James Montgomery Flagg.

AMUSEMENTS

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Luna Park has disclosed itself in all A tabloid musical comedy, "Shimmytacles, "The Last Shot" and "The Sub- Venetian Canal.

day and night, have proved a great at- | Benefit for the Amusement Parks traction at this resort.

land," is one of the features of the A special performance for the benefit

The outdoor and indoor swimming Beehive." The sea water surf bathing Duncan MacDougall, and "The Tinker's pools in Steeplechase, which are open is a popular attraction at this resort. Wedding," by J. M. Synge.

MacDonald Players

At Century Roof marine F-7," are the present season's A new ride for the delight of Pali- plays - "Crainquebille," by Anatole and Harris Theatre. Among the other sade Park patrons is called "The France; "The Gollywog's Holiday," by favorites who continue in the roof Rosie Quinn, the Rath Brothers, Phil Baker, Julia Ballew and Earl Benham,

AMUSEMENTS

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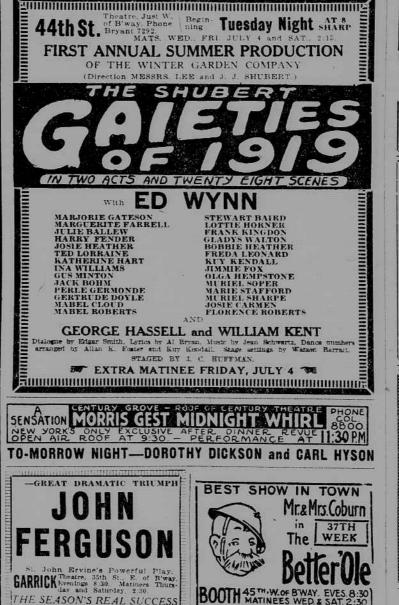
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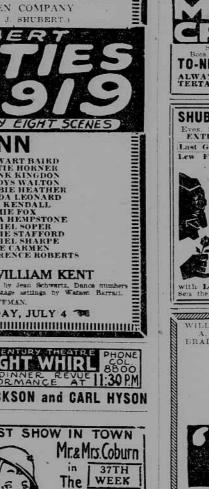
Matinees Tues. Thurs & Sat. at 2. EXTRA MAT. FRI., JULY 4TH

AMUSEMENTS

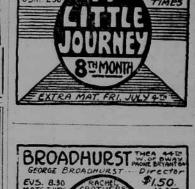
VANDERBILT

AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE and J. J. SHUBERT















READ: Keport

Che National Board of Meniem 70 FIFTH AVENUE NEW YORK CITY

PHONE 7869 CHELSEA

June 16, 1919.

Mr. H. M. Warner, 220 West 42nd St.,

Mr. Dear Mr. Warner:

We beg to inform you that your feature "Open Your Eyes" (7 rls)

reviewed by the National Board on June 9th was passed subject to the policy of the National Board with reference to pictures dealing with venereal diseases as follows: 1: All advertising matter used in connection with the picture must indicate clearly the subject with which it deals so that anyone who might be considering attending a theatre where it is on exhibition would not be led to do so in the belief that they were to witness the exhibition of a purely entertainment picture rather than one dealing with social propaganda.

2: All newspaper announcements relative to the exhibition of the picture at the theatres must be so worded as to indicate clearly the character of the picture, namely that it deals with venereal disease.

3: That young people under 16 years of age shall not be permitted to attend the theatre while the picture is being exhibited. This, the Board has insisted upon with reference to other pictures, arguing the importance of sex education for young people. The purpose of these pictures is to warn young people past the adolescent period against the dangers of venereal disease and to emphasize to parents the importance of the education of their children on sex matters.

Accordingly, the Board contends that the very purpose of these pictures is defeated by showing them to miscellaneous audiences composed partly of children. The Board also knows from its correspondence that there would be widespread opposition to the exhibition of these pictures were young people to be permitted to attend the theatres. The Board believes further that it is important that the motion picture screen be made available to carry on government propaganda of various types and consequently any policy which would tend to militate against the use of the screen for this purpose should be deprecated.

The Board would be glad to make its position clear in the passage of this picture in correspondence to city officials in any part of the country where the matter is up for consideration since the National Board has cooperated with the government in its various activities both before and during the war and desires to continue its support of pictures which have the endorsement of the Treasury Department in its campaign against venereal disease. THE NATIONAL BOARD OF REVIEW IS UNALTERABLY OPPOSED TO ALL FORMS OF LEGALIZED CENSORSHIP, IT BELIEVES IN CO-OPERATION RATHER THAN COERCION AS ONE MEANS OF DEVELOPING THE MOTION PICTURE AS A CLEAN AND ARTISTIC FORM OF EXPRESSION. IN THIS IT HAS THE SUPPORT OF THE LEADING EXECUTIVES AND PRODUCING DIRECTORS IN THE MOTION PICTURE INDUSTRY.

Yours very truly, THE NATIONAL BOARD OF REVIEW



Continuous (Inc. Sun.) 1 to 7 P. M.; Evenings, 8 and 9:30 (Seats Reserved). Prices, Afternoons, 25c and 50c; Evenings, 25c, 50c, 75c, \$1.00. INCIDENTAL FADETTES LADIES ORCHESTRA CAROLINE B. NICHOLS. Conductor.



